



Addis Ababa University
College of Social Sciences
Center for African and Asian Studies

The Place of Indigenous Music Education in Africa: The Case of music Colleges in Ethiopia
and South Africa

By:
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June, 2023
Addis Ababa, Ethiopia

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and South Africa.

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A Thesis Submitted to The Center for African and Asian Studies, College of Social Sciences at
Addis Ababa University, In Fulfillment of the Requirements of A Masters Of Arts Degree in
African Studies (African Intellectual History and Cultural Studies).

June, 2023
Addis Ababa, Ethiopia

Declaration

The researcher hereby declares that this thesis, entitled “The Place of Indigenous Music Education in Africa: The Case of music Colleges in Ethiopia and South Africa.” is my original work and has not been presented for a degree in any other universities. All sources of materials used in the thesis have been duly acknowledged.

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Acknowledgement

First and foremost, I want to praise almighty God for everything he has done for me. He is my all in all. All my strength and hope is found in Christ.

I owe a debt of gratitude to each and every person who has contributed in any manner they could have, by lending me their time and expertise throughout the process of carrying out this study.

I want to convey my profound gratitude to my adviser, Dr. Woube Kassaye, who has provided me with all the academic assistance I needed without reservation and essential directions during this journey. He has been such an inspiration to me, he has pushed me to perform my best work and his support, knowledge and encouragement helped me overcome challenges in this research.

I would also like to express my gratitude to my family for being all I have ever needed to go through life, for their unfailing love and the opportunity they have provided me throughout my academic career. I would also like to thank my close friends and close family members for the unfailing support throughout this journey.

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Abstract

Due to a number of factors, music education at higher education institutions encounters a range of challenges , and an adequate amount of attention is not given to music education as a role in the development of indigenous music. Tertiary music education must include indigenous music education in order to fulfill its obligation to provide music teachers with an opportunity to utilize indigenous knowledge effectively. Since Ethiopia has a rich history of indigenous music, it is widely considered that properly integrating indigenous music education will significantly advance Ethiopian music education. This study makes an effort to assess how indigenous music education is included in Ethiopian music colleges, namely Entoto TVET College, AAU Yared Music School, and South African college of Music University of Cape Town's, music department. For the study's execution qualitative content analysis was used through analyzing related documents on indigenous music education. The categories of the qualitative content analysis units in the study were based on phrases and topics. Furthermore Semi-structured interviews were used in this study to gather additional data. Semi-structured interviews with the music teachers and principal of the two institutions were undertaken to collect the verbal data. The data gathered during the investigation showed that it was insufficient to include indigenous music education. Lack of sufficient consideration for indigenous music in educational policy and curriculum is the key factor affecting the extent of its incorporation. The main barriers to the incorporation of indigenous music instruction in music colleges were a lack of qualified indigenous music educators and a paucity of indigenous musical instruments. As a result, according to the research, indigenous music education was included into these colleges through the texts, which were examined using content analysis to identify six different themes in which conclusions led to some insightful recommendations to institutions and decision-makers in the field of music education.

Key words: *Higher education, indigenous music, Ethiopia, music colleges, South Africa.*

List of Acronyms and Abbreviations

AAU	Addis Ababa University
CAPS	The Curriculum and Assessment Policy Statement
CPVA	College of Performing and Visual Arts
DoE	Department of Education
ETVET	Entoto Technical and Vocational Education Training
HE	Higher Education
KEU	Kotebe Education University
MoE	Ministry of Education
OS	Occupational Standard
SACM	South African College of Music
UNESCO	United Nations Education, Scientific and Cultural Organization
YSM	Yared School of Music

Chapter One

Introduction

1.1 Background of the Study

The focus of music education is on presenting music as a key component of ethnic, cultural, and national identity as well as on providing clarity to a society's identity (Nettl, 2010). One of the areas of culture that creates and expresses cultural bonds in a given society is music. This is true because music conveys and interprets interactions between cultures and communities in a particular way. The ways that different societies teach and learn their music has only lately become a subject of study for ethnomusicologists.

As cited in Villepastou (2012), Kubik Gerhard defined indigenous African music as coming from the nations that make up sub-Saharan Africa. (Hansen, 1981) argues that the phrase "Indigenous African Music" should actually be understood to refer to the traditional music of Africa, with central Africa serving as the home of true indigenous music. Indigenous music demands complete participation from each performer in order for them to fully express themselves through the instruments they play, the songs they sing, and the dances they take part in.

It is important to consider the cultural processes that define and shape music while researching indigenous music. An analysis of the event and the elements of its setting from the perspective of the situation as witnessed in the cultural context are necessary for a research study on music education, which views music as an event occurring in many contexts of situation. This study attempts to explore the function of indigenous music education for the development of cultural and music role with its tremendous influence.

Based on the African philosophy of Ubuntu (I am because you are). When making music everyone has a role because of this connectedness, which the curriculum of South Africa aimed to turn learners from passive listeners to active participants' (Rijsdijk, 2003).

Several qualitative and quantitative research initiatives on South African music education have been carried out during the past ten years (Rijsdijk, 2003). 'Teaching and learning' and general music education were topics covered by more than 37% of these research papers (Ibid). The

study's subjects have covered individual instrumental instruction techniques, curriculum and learning program material, choral instruction, and teacher preparation.

Ethiopian indigenous music promotion and enhancing its intercultural understanding in music education at the college level may need more attention in policy making. This is true of all developing countries.

This study investigates how indigenous music is incorporated into different regions of Africa, especially the South of Sahara, and the influence of Western music education. Both primary and secondary sources are used in the research to discuss the problem. While Ethiopian HE music education is based on both primary and secondary sources, the empirical evidence for South African statistics on music education comes from secondary sources. The study makes an effort to indicate the trends in music education using data from six countries south of the Sahara. Related documents are utilized to observe how music education is carried out in certain southern African nations, including Gabon, Ghana, Kenya, Nigeria, Zimbabwe, and Uganda is influenced by western music and methods, and how indigenous music is included in the education system.

Having a thorough understanding of the music and culture is extremely important because Ethiopia is home to more than 90 ethnic groups, many of which have entertaining native music. Africa's music is undoubtedly different, both in terms of how it sounds from region to region and how it is incorporated into culture (Rocheleau, 2009). Understanding western music's presentation in music colleges, which can be used to get beyond the difficulties of music education as a primary driver of the development of indigenous and cultural music, is also crucial.

This thesis investigates the Place of Indigenous Knowledge in Music Education of Africa in the case of South Africa and two Ethiopian music colleges. Since these two Ethiopian music colleges are highly esteemed. The music departments of Entoto Technical and Vocational Education Training (ETVET) and Addis Ababa University College of Performing and Visual Arts were the ones that were examined in this study. The study also examine how indigenous music is included in the colleges curriculum. The investigation and explanation of the inclusion of indigenous music education in South Africa and Ethiopia are the main objectives. This study specifically looks at how indigenous music is included in music education program of Ethiopia

and South African. In the context of Ethiopian HE, the study makes an effort to pinpoint the difficulties associated with acquiring traditional music. It also places the researcher's own experience in its proper context and provides a unique response to the queries raised by the researcher's own experience as a music instructor.

Although the researcher has only a limited amount of experience teaching music at Kotebe Education University and was a former student of the AAU Yared School of Music, her knowledge of how music education is provided at HE and knowledge of the advantages and disadvantages of providing indigenous music have been useful. More research is required to determine how and to what extent indigenous music education is provided. The Present two largest music colleges of Ethiopia are the subject of this study. This study has explored the implementation of indigenous music education in Africa and in Ethiopia music colleges.

1.2 Statement of the Problem

On the African continent, where funding for research has been dwindling, splitting musicology from ethnomusicology has made little sense. Furthermore, it would take a country such as South Africa with its bad history of the separate development project notoriously known as apartheid to collapse these dichotomous entities into one. After all musicology and ethnomusicology are all disciplines engaged in research about music. It was therefore not amiss that at a historic joint meeting of the former Musicological Society of Southern Africa and the Symposium on Ethnomusicology held at the University of Cape Town South Africa in 2005, the idea of merging the two organizations into one was mooted. This ideal was eventually achieved at the Potchefstroom conference the following year, where a new society, the South African Society for Research in Music (SASRIM), came into existence. This development decisively bridged the divide between musicology and ethnomusicology by expressly aiming to promote and foster research on music in South Africa through a single conference and a single journal publication. (Nketia,1979).

The study of African music and indigenous music incorporation is entangled in a multifaceted fundamental problem. Firstly, barring its composite nature, that is, its conjoined nature with dance, costume and other surrogate or allied art forms , indigenous African music is after all music; and music is music As such, it should, at least, warrant musicological treatment. In other words

mmino wa setšo (indigenous music) cannot be immune to analysis and all other forms. Researches shows how indigenous music lack incorporation into the education. (Mapaya 2013). Conclusively, the coming into being of the idea of African musicology is the result of the ideological as well as the political reawakening primarily by African scholars with a musicological background to the post-colonial developments within the field. In other words, the idea of African musicology can be seen in political terms as the emancipation of African scholarship. African scholars, not only yielding to circumstances, are now, together with other progressive non African scholars, becoming agents of change. But this change would not have been possible without an appreciation of the ravages of colonialism in all its guises. (Nzewi, 2007).

Granted, the idea of indigenous African musicology brings into contention what may be regarded as stereotypical adjectives such as indigenous and African. Granted, to think or talk of African, European or any other music is a convenience as well as a popular academic indulgence. From this premise, one may argue that indigenous African musicology should have some articulation with mainstream musicology. By dislocating it from such, inevitably relegates it to the trappings of ethnomusicology where the power politics of academe are unduly energized and justified. (Chernoff, 1979).

Given the above discussion its is noted that indigenous music need much more attention in the education system and, places particular emphasis on indigenous music studies. This provides a good reason to study and research the topic. Therefore the research aspire to fill the above gaps makes the case and engages in discussion that in order to successfully incorporate indigenous musical knowledge into music education, music educators must have access to a minimal amount of music resources and space.

The availability of sufficient music resources and classroom space may encourage music instructors and students to gradually apply the knowledge they have learned to the rich native musical heritage found in many Ethiopian cultural contexts. Basically this study noticed the gap and attempts to address the significance and artistic merits of the indigenous music education of selected South African and Ethiopian music colleges. It also contributes to the efforts made to utilizing the rich musical wealth of Ethiopian in the music education system.

The purpose of this research was to identify and discuss the importance of incorporating indigenous music knowledge at college-level through a qualitative content analysis method. The music education practices and how indigenous music knowledge is included in Ethiopian and South African HE music schools are investigated and the research attempts to identify the level of indigenous music practices as it is important to recognize that giving proper place to indigenous music education has a significant role to the development of music education based on the gap to resolve the issue.

1.3 General and specific objectives of the study

1.3.1 General objective

Identifying the challenges of offering indigenous music education in selected Ethiopian higher education and referring from the experience of the South African music college to the contribution of improving and incorporating indigenous music knowledge.

1.3.2 Specific objectives

1. To identify how the concept of indigenous African music is presented in the documents selected for the study and in the primary data obtained.
2. To examine how the music curriculum of South Africa and Ethiopia music colleges give place for indigenous music knowledge.
3. To investigate how indigenous musical events and festivals are incorporated in the music education system.

1.4 Basic research questions of the research

Based on the objectives of the research this study attempt to answer the following basic questions:

1. How is the concept of indigenous African music investigated in the content analysis of the selected documents and in the primary data obtained through semi-structured interviews?
2. How does the music education curriculum of selected South African and Ethiopian music colleges give place for the incorporation of indigenous music knowledge?

3. How are musical events and festivals depicted in the study's selected documents?

1.5 Significance of the research

Every society has art, music, and culture. One needs to comprehend the music in a society in order to grasp its culture. These are the justifications for including indigenous musical knowledge as significant topics in this study.

The evolution of music education as a whole is significantly influenced by knowledge of indigenous music (Candusso, 2010). It is one of the areas of culture where cultural interactions are established and expressed. As a result, it is anticipated that this study will help to advance music education by incorporating indigenous musical expertise. In addition to this main significance, the research will have the following implications:

- It shall explain how the music colleges involved in the study leverage resources from indigenous music education to offer indigenous music.
- In comparison to South African music colleges' experiences, it should be possible to pinpoint the causes of the current situation of indigenous music education in Ethiopian music colleges.
- The experience of South African music colleges will be addressed as a precedent for adding indigenous music instruction, and it will identify how indigenous music is incorporated in Ethiopian music institutions.
- It will help college-level music educators understand the field better, and it is anticipated that it will help policymakers understand the field better as well.

1.6 Delimitation of the study

This study examines on the place given to indigenous music at HE of Africa particularly of South African College of Music and Yared music school and Entoto TVET Collages in Ethiopia. The research was delimited to eleven research articles, dissertations and thesis, books and book chapters and semi-structured interview with four music instructors from the two Ethiopian music colleges.

1.7 Limitation of the study

Various short comes were encountered when conducting the research. Finding professional colleagues to be coders who can assist took time. Since manually coding voluminous articles or text is time consuming and finding willingness to help out was extremely difficult. Explaining and letting them know how it is done was labor intensive to some extent.

1.8 Organization of the study

This study consists of five chapters. Chapter One introduces the reader to the background of the study, the statement of the problem, the objectives of the study, and the basic research questions. It also gives a highlight to the reader on the research already done on the issue related to the role of music education in incorporating indigenous music knowledge, which will be further presented in the next chapter.

Chapter Two presents the empirical evidence on the role of indigenous music and its practices in Africa, specifically in South Africa and Ethiopia. The historical review of Ethiopian music education and African countries experiences on indigenous music education and related topics are reviewed in the chapter.

Chapter Three presents the research method. It covers the methodology to be used. Qualitative research method is implemented in the design of qualitative content analysis. The chapter includes Questionnaire to investigate the state of indigenous music Education in Ethiopia two music colleges.

In chapter four presentation and interpretation of the study is presented. The data are analyzed and presented and findings are provided based on the research questions of the study.

Based on the findings of the research, chapter five gives conclusion and recommendations.

Chapter Two

Review of Related Literature

2.1 Introduction

indigenous African music has been in existence from time immemorial. Since its inception, ethnomusicology has claimed centre stage in the study of African music, even though mainstream musicology, or the ‘formal’ study of music, predates it. Eschewed by this mainstream musicology, in the nineteenth century “mmino wa setšo” became the subject of the then new discipline known as “vergleichende Musikwissenschaft,” which translates to comparative musicology which later transmogrified into ethnomusicology. But deducing from criticisms by scholars of ethnomusicology which indicates that it has not broadened the scope of the indigenous African music repertoire; nor has it trained students towards culture-sensed performative practices. (Merriam, 1977; Nettl 1991; Waterman, 1991),

Music education is a concern shared by all civilizations for music is important to cultural life and tracks a society's mental growth from generation to generation. The process by which knowledge and skill are formed through instruction at formal and informal traditional settings as well as at schools, colleges, and universities can also be referred to as music education. The process of teaching, training, and learning, particularly in the school system and at the college level, is described as education, which is understood to be an instrument of change and growth. Jowitz (1995) indicated that education is the efficient organization of years of experience so that human tendencies and power may be developed in a way that is satisfactory to oneself and to the community lived in by developing and exhibiting socially desirable knowledge, attitudes, and skills.

Every young person's fundamental education ought to include music. As cited by Mills (2001), Howard Gardner in his theory of Multiple Intelligences, suggests that there are several human intelligences that are relatively independent of one another and can be fashioned and combined in a multiplicity of adaptive ways by individuals and cultures. Among the theories is musical Intelligence – abilities to produce and appreciate rhythm, pitch, and timbre; appreciation of the forms of musical expressiveness. Gardner emphasized the need to implement musical intelligence in to the curriculum to represent and develop diverse ability and needs (Ibid). This

supports the notion how music is fundamental part of education. By incorporation musical intelligence in to the curriculum educators can better meet the needs of complex learning styles. Although some see music as merely a kind of entertainment rather than a subject worthy of serious study, others think it is possible to learn it effectively outside of the formal educational system. Others, meanwhile, acknowledge the importance of music education but simply do not give it sufficient emphasis. However, educators agree that the fundamental purpose of music teaching is fundamentally beneficial in and of itself. The transmission of a group's cultural legacies to following generations has long been one of the most essential and widely acknowledged goals of education. The part of music and its history that is most illuminating to succeeding generations is how it has demonstrated its ability to provide precise and direct commentary on the people and culture of the civilization from which it sprang.

The right to describe one's indigenoussness to others belongs to the indigenous peoples themselves, as stated in Article 31 of the United Nations Declaration for the Rights of Indigenous Peoples.

“Indigenous peoples have the right to maintain, control, protect, and develop their cultural heritage, traditional knowledge, and traditional cultural expressions, as well as the manifestations of their sciences, technologies, and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and flora, oral traditions, literature, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions. (The 2007 General Assembly of the United Nations, p. 9)”

Kroeber and Kluckhohn (1952) divided complete definition of culture in to different categories such as, historical (those with and an emphasis on tradition), normative (with an emphasis on rules or values) and structural (with an emphasis on pattern). The structural approach is related to arts. Culture is shared, learned and it is transmitted between generations. Argyle (1972) provides a general idea of what culture is. The definition of culture provided by Argyle can be applied for this investigation. He defined culture as the result of human behavior when people live together or interact in another way. In light of this, in this study, culture is described as the result of social interactions in a community.

2.2 Music and Music education

According to Nettl (2010), the word music has the connotations of amusement, enjoyment, and something to adore and love. Even though the majority of people in the world just view music as something to enjoy, ethnomusicologists view it as a serious endeavor that goes above and beyond mere entertainment. Bingham (1914) established ethnomusicology as a modern field. He stated that the primary concern of ethnomusicology is the comprehension of the beginnings and development of music as well as the nature of musical beauty or artistry.

It is acknowledged that the focus of the study of music is ethnomusicology. (Merriam 1954) suggests a more expansive definition of ethnomusicology as the study of Indigenous music in culture and their relationship to the people. The discipline is regarded as being concerned with the music of mankind rather than with types of music selected as in the past on the basis of geographical and other criteria (Merriam, 1954). The ultimate goal of ethnomusicology, according to Seeger (Seeger 1952: p.366), "is to contribute to the study of man what can be known of man as a music maker and music users." A general and extensive search for the meaning of music was sparked by these and other factors. Due to two factors, an integrated approach is crucial for studying African music. First of all, African tradition already places a strong emphasis on meaning, and secondly, music plays a significant role in African social life. No African can sing you his scale since he is unaware that he has one, according to Merriam (1954). Despite the fact that there is "no body of literate of music theory which introduces the concept of scale, mode, or interval as in the Western system," as stated by Nketia (1979), the African performs his music purely out of habit.

According to Nettl (2010), music may teach students a lot more than only how to create pleasing sounds. Through music, people can gain vital information about their lives and cultures. It could be more accurate to say that music is a system of communication that is so complete and united that it must be mastered. Music is the universal language of mankind, allowing people to communicate from anywhere in the globe. Music is a progressive way of looking at the world when viewed as a collection of unique musical systems, each having their own limitations, segregation, and discretion.

Music is not merely a universal language that everyone can comprehend it is beyond that. Knowing one's music knows one's culture. The complex whole that includes knowledge, belief, art, music, morals, law, tradition, and any other habits or capacities acquired by man as a member of society is defined as culture .(Taylor 1871). Culture is the process by which we pick up the ways of understanding the world and the social traditions from the people we are raised and live with. The idea of culture is closely related to the idea of society. Each society has its own traditions, norms, and arts, including music. One needs to understand the music in a society in order to grasp its culture. These aspects are the main justifications for giving indigenous music knowledge the respect it deserves. Most ethnomusicologists were content to assume that individuals acquired their music by rote and force of habit up until the 1970s.

When talking about music education, it's vital to take into account how music interacts with other aspects of culture as well as variables that have an impact on how musicians practice, such as cultural interaction or societal change. All of these point to the need for this study's examination to touch on these concerns in order to look into how indigenous musical knowledge might be incorporated into the articles' content analyses. Based on the previously mentioned information, this study links music education to the incorporation of indigenous music in the educational system. This content analysis study also looks into musical events and festivals.

2.2.1 The role of Arts in education

Music is one of components of Arts. According to UNESCO, access to an arts education is a fundamental human right and poses a threat to the United Nations Convention on the Rights of the Child if it is not provided. At the first World Conference on Arts, a "road map for art education" was created, which stated the following: A comprehensive education that fosters a person's entire development must include culture and the arts. Therefore, access to art education is a fundamental human right for all students, especially those who are frequently left out of the educational process, such as immigrants, members of cultural minorities, and individuals with disabilities. According to Howard Gardner's "Frames of Mind: The Theory of Multiple Intelligences": verbal- linguistic, logical-mathematical, visual-spatial, musical-rhythmic, bodily-kinesthetic, interpersonal, intrapersonal and naturalistic. Gardener (2020) indicated two additional types of intelligence namely, existential and moral. One of them ought to take precedence over the others. He also stated that he who possess a high degree of musical

intelligence have good thinking in rhythms, sounds, or patterns. Therefore a person with high musical rhythmic intelligence can be a good musician, conductor, composer and singer. According to Boyer (1981), aesthetic literacy is just as fundamental as linguistic literacy. Additionally, he desired a strong voice for the arts in schooling.

The five art forms included in the Australian Curriculum are dance, drama, media arts, music, and visual arts; they were thought to be reasonably distinct even though they were originally connected, and not easily separable in some contexts (Harris-Hart, 2010). In the Finnish National Board of Education of 2011 it was indicated in their program for International Student Assessment (PISA) results, nine different types of the arts in its national curriculum, including literacy art, performance arts (circus, theater), and visual arts (architecture, visual arts, and craft)

Students with restless minds and bodies are disregarded or even ostracized, which has disastrous repercussions. They are far from being cultivated for their energy and curiosity. According to Spychiger et.al(1995) at the University of Fribourg in Switzerland, 70 classrooms of kids between the ages of 7 and 15, were included in the study. Every day for 45 minutes, half of them received music lessons. Students who took music classes performed equally well in arithmetic, language, and reading as those who focused more on these subjects. Based on the finding of the study it can be stated that music is a magical gift that we must nurture and promote in children, especially now that scientific research shows that pupils who receive an education in the arts perform better in math and science.

2.3 African traditional music studies in the world wide perspective

Prominent African educators indicated that everything about African traditional systems has in-depth justifications and explanations. Most contemporary researchers frequently ignore the socioeconomic dynamics of African creative ideas while studying the performing arts (Chernoff, 1979; Nzewi, 1997).

There are factors to incorporate indigenous music knowledge in music education of Africa. African humanistic explanations for music-making are based on real-world social interactions. The guiding premise of ensemble action is that each partner should take charge of or participate in taking care of a distinctive thematic entity that has a recognizable length and also involves a

significant, unusual role, such as music or drama, in the performance. In order to accomplish the significant sound and non-musical purposes of music, interdependence of roles is stressed. The fundamental idea behind traditional African music creates the intriguing structure that is frequently misunderstood as cross rhythm. Tonal mediating influences are used in traditional African rhythmic cognition. Anyone who has heard a real traditional African musician sing drum themes will have observed that he does not uproar vocally or sing monotony. On African drums, songs are created and played. On a tonally neutral instrument, for instance, when what is currently referred to as cross rhythm occurs on one tonal level, it instantly transforms into a simple line of rhythmic figuration. Hence the intended and intrinsic tonal implication of its music sense must not be separated in its perception or discussion, from the African creative point of view. All these certainties are factors to incorporate indigenous music knowledge in our music education.

According to (Chernoff, 1979) Conflicting and abstract rhythmic pattern, are a major concern since indigenous African music rhythm does not occur in a linear (western) sense but in a cyclical (African) sense. Therefore Care must be taken when discussing African music from the European perspective of elevated solo and obscure but essential accompaniment. In the majority of traditional African music traditions, the audience is aware of and relates to the artistic contribution with an equal degree of demonstrative admiration. In the context of African music, there is no master-servant relationship; rather, there are cooperative roles or tasks. The African concept of master musicianship is highly influenced by non-musical characteristics that are important in their society. The emphasis is on cooperative production as opposed to the super-star culture of Europe.

According to Nzewi (1997), the enjoyment of percussion and drum music can be seen as the teaching and learning of African music in the modern world. It can be played by a student who views African drums as percussion instruments. However, it's possible that the learner will never be able to compose meaningful African drum sounds. The standard African drum is capable of producing several tones. It is designed as a melorhythmic device for use in music. As a result, many drums are used in culture as talking instruments.

Making cultural music sense is accorded top pedagogical priority in early music education in traditional Africa. Indigenous music knowledge pays critical attention to the consciousness of

tonal (melorhythmic), pitch (melodic), and tone/pitch matching (harmonic) principles and attributes in the manipulation of music instruments, including voice, despite the fact that it mostly lacks official curriculum. Additionally, entry into senior ensemble practices would begin with pertinent, acceptable ensemble positions before progressing to the principal/master musician roles as needed, based on capacity, and regardless of age (Ibid).

African music groups, genres, and styles have names in indigenous music. Song titles may be created from texts or surroundings. But given that an ensemble theme is the culmination of all the role themes allocated to the individual instruments in an ensemble, African instrumental music is typically identified by the entirety of its main ensemble theme. The piece's basic form is likewise comprised of this aggregate. Here may be cultural differences in the ensemble configurations of common compositional conceptions and structures that are shared across African music culture locations. Any of the ensemble themes that are utilized in a piece may also be used in other compositions of the same musical kind, as well as in other musical genres and styles within a culture, and may even be found to be shared by several separate musical cultures in Africa. Nzewi (1997).

Some writers such as Koetting (1970) and Nketia (1979) have argued Indigenous African piece of music as performed in any session, is not form-fixed, or considered a finished composition. At other times, the significant theme assigned to a peculiar instrument in an ensemble, commonly the master instrument where present, could be the significant music signature used to identify a piece. However, none of those themes - or any of the others - that are played by the various other instruments is typically given a verbal title. It is, therefore, misleading to ascribe names to abstracted drum themes. African music uses minimal creative resources to produce maximal power, often intended and deployed to achieve potent human results. The ability to create intricate musical wonders from simple elements, such as notes is an achievement in African music inventiveness.

The other major problem with teaching and learning African music in the context of the modern world is humanism. In other words the world view of a society can be monitored in the content of its music products at any historical point in time. African cultures used music to; humanize people and societal systems, to mediate between the societal systems and is key operator to the management of the collective mental and emotional well-being of the entire community. Nzewi

(1997) also indicated in several traditional African societies, those who specialize in music also specialize in mental health. African festivals are organized in part to provide entertainment, amusement, and mental and psychological medicine. One of music's main goals is the resulting psychophysical catharsis. The development of a psychologically sound individual within a group personality was made possible by the pedagogical concepts and techniques used in traditional African music instruction. Specialists in the performing and creative arts are taught to understand that music has power beyond its creator and listener. African ensemble music training and practice place a strong emphasis on listening to and evaluating the music's sense and meaning, before giving the master musician credit, the group that creates the music is first acknowledged. (Ibid)

The traditional music education system's value-rich concepts and approach have been rejected by the current African educational system. It is suggested that the pedagogical approaches for music education and practice found in indigenous African cultures may contribute to making modern music teaching and learning experiences in modern Africa, as well as in high-tech civilizations.

2.3.1 Music education in South of Sahara African Colleges

Additional secondary data are offered here to explore the empirical evidence of South Sahara African HE music education, as described in the introduction section. Oehrle (2016) indicated the HE music education programs in Gabon, Ghana, Kenya, Nigeria, Zimbabwe, and Uganda, has western music influence and methodologies making up the majority of each nation's music education curriculum. These nations' music education policies clearly reflected western influences. The information about the state of music education in these nations comes mostly from the viewpoint of locals and employees (Oehrle, 2016). Akrofi (1982) from the University of Cape Coast claims that Western music and methods serve as the foundation for music instruction in Ghana since the elementary grade students sing Western hymns and songs that they have memorized. Similarly in secondary education they continue to sing western hymns and songs memorized by rote. In this regard, while children respond badly to Western music because they do not regularly experience it, teachers respond favorably to it since they are familiar with it. Students should pay close attention to the study of music from non-Western cultures, such as Japan, India, and China, as well as music from Africa. Additionally, according to Akrofi (1986), Ghanaian students can choose drumming as their primary performing discipline. Since the Ghana

Ministry of Education introduced the Curriculum Enrichment Program in 1985, there has been a gradual increase in the amount of time dedicated to African music. Additionally, he notes that many teachers are unable to teach African music, which makes it challenging for them to do so. The music instruction curriculum in Ghanaian schools was filled by local musicians in the middle of the 1980s. Children experience difficulties when African music is played. However, traditional African music is disliked by many secondary school students. Pop, soul, and reggae appeal to those from urban areas. The composer and educator Amu must be acknowledged when talking about music education in Ghana. He started experimenting with indigenous music, which led to the creation of a song that resembled an African hymn (Turkson, 1986). The Swiss missionaries were opposed, as stated in (Oehrle, 2016), because they thought everything like this was pagan, and shouldn't be used by Christians. Amu generally used the conventional heptatonic scale when writing songs. He used diatonic tuning on his bamboo flutes. In order to revolutionize Ghanaian music education, he promoted teaching bamboo flutes alongside the teaching of European instrumental music (Turkson, 1986). Amu was aware of the intrinsic value of African traditional music with regard to schools and institutions. Staff and students from Akhimoto College participated in drumming tribal dances. His initiatives pushed the college to the forefront of Ghana's "African personality" movement, a process of cultural independence (Ibid).

As for Kenya the difficulty of integrating indigenous music into the educational system, 'Music Education' in the report of the Presidential National Music Commission from January 1984 was presented. According to the report, the curriculum must provide sound theoretical foundations and must be appropriate for Kenya's situation and culture. According to the report, music curricula should stress on indigenous African music practice as it relates to the child's environment. The report went on to say that "every child has a right to experience music." However, Kenya was suffering from a severe teacher shortage. It was suggested that one approach to solving this issue in the primary school is to organize a series of intensive programs at existing teacher-training institutions over the summer for elementary school instructors who have musical talent and interest. Additionally, it was suggested that qualified teachers should be hired for the secondary schools. The Report specifies that "at least four secondary schools in each province, which should be adequately supervised and equipped to teach music, need to train arts teachers." Additionally, traditional musicians ought to be employed in classrooms as assistants or only as teachers (Mindoti & Agak, 2004).

Additionally, finding strategies to alleviate the scarcity of arts teachers has been proposed as a remedy. This includes finding ways to give musicians and dancers stable jobs. It was also outlined how traditional musicians should be acknowledged, compensated, and treated. To maximize the potential of traditional music, it was suggested that important traditional musicians and dancers be acknowledged, that a welcoming environment be created for them to perform at national, state, and other events, and that sufficient transportation, food, and lodging be made available.

2.3.2 An overview of Music education in South Africa

It is a common misconception that music instruction in South Africa started in 1652, the year the Dutch commander Riebeeck arrived at the Cape of Good Hope. Prior to the 1994 elections, this viewpoint was shared by many policymakers and educators, and it misses the learning function inherent in the indigenous musical traditions of pre-colonial Africa, or "African music." The latter phrase has frequently been misapplied by the mainstream media to describe the music of the many distinct civilizations that exist on the African continent.

In the African National Congress of 1995, South African government focuses a strong emphasis on indigenous music and culture and further indicated that African music and culture are inseparable. Learners are given an opportunity to explore their own culture thoroughly and critically through indigenous song. The inclusion of an indigenous song repertoire will help the formerly underrepresented cultures to discover their own heritage. (Nompula, 2011 p.378)

Nzewi (1999) claimed that traditional African music instruction has three stages. The first stage is the feeling of sensations, which lasts for about two years, the second stage is the sense of rhythm, which lasts for about two to eight years, and the third stage is music education for life, which begins at the age of eight and lasts until the point at which talented children can be engaged into adult groups and become the lead singer. Nzewi argues that introducing Africans to modern music is a radical de-culturating process that perpetuates the crises of cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity that characterize the modern African person in contemporary social, political, educational, and cultural endeavors. African music education is viewed by authors like Akpabot (1986) as informal and disorganized. This literature is careless. Contrarily, one must recognize that informality does not mean a lack of

philosophy or a methodical approach to disseminating information about a music culture. There are two guiding principles in indigenous African music education to grasp that African music has its own philosophy and methodical technique, as mentioned in (Nzewi, 1997). The first is the promotion of widespread musical cognition through engagement. Identification of unique skills and abilities of African indigenous music is made possible through involvement. The second tenet is the creation of specialized artists who serve as the culture's musical references and are accountable for upholding and advancing standards. The purpose of formal music education in African cultures, which takes the form of apprenticeship programs, initiation institutions, and music borrowing customs, is to create master musicians.

Nzewi claims that contextual elements are predominantly stressed in studies of African indigenous music in contemporary African schools and higher education institutions. There are still not many qualified music educators available to teach the theoretical underpinnings of African music. As a result of Professor Nketia's trailblazing initiative, the University of Ghana established the first full-time music department for indigenous music studies in Africa. The students received sufficient instruction in contemporary music to enable them to write thorough dissertations on traditional African music subjects. Since then, further music departments have emerged in a number of African nations' universities. These are now mostly run and staffed by Africans, the bulk of who have studied Western music in Europe and America and have been taught in its theories, methods, and practices. Even though Nigeria was the first country to offer indigenous music at the university level, none of its universities took over the formal leadership of the traditional master musicians to provide consistent and systematic instruction on indigenous musical instruments with the assistance of theoretically competent, music-literate staff. Only about eight of Nigeria's more than twenty institutions of education offer music departments. Additionally, indigenous music teaching material is provided by teachers who lack prior exposure to music of a cultural orientation. Indigenous music that is misunderstood and irresponsibly spread could be detrimental to children's social and moral development. This study examines how music education has changed in South African educational policy since 1994 (De Villiers, 2015) Alethea C. De Villiers stated that in order to provide context for the exploration of the topic at hand. The period following 1994 saw a revival of music education in South Africa. The emphasis on nurturing indigenous traditions was abandoned over time, though, when the curriculum materials underwent revisions, and it was replaced with an unabashedly Western

strategy for teaching music. This study considers how cultural and social development has changed through time and how music education has to improve against this backdrop. The research result of (Nompula, 2011) indicate that : For young people, singing traditional music is a rewarding and pleasurable experience. The students' renditions of indigenous songs were more accurate and expressive than those of European tunes, which are currently the majority in South African schools' arts and culture curricula.

De Villiers (2015) claims that after 1994, South Africa transformed into a democratic nation with a human rights-based constitution. Thus, significant policy changes, particularly those affecting education, took place throughout this time. An entirely new approach to education, one that embraces South African multicultural content and teaching and learning methods in line with democratic practice, is expected as a result of changes in education policy. According to Oehrle (2016), the majority of the population's indigenous musical experiences and practices were completely disregarded in South Africa's Western-based music education system. In addition, she indicated that South Africa should move away from a Western approach and embrace all the music traditions in our country.

Since the 1990s, South Africa has been working on a new curriculum, which has been seen as an opportunity to change the way traditional African music is taught in music classes. Dance, theater, music, and the visual arts were all covered in the arts curriculum. All students would have access to arts education under the new school strategy. Arts education was at this point accorded the same importance as all other courses and academic disciplines. The new curriculum has as its main objective the preservation, advancement, and promotion of indigenous artistic and cultural practices. The new curriculum's subject's scope and breadth were extensive, and its content was not clearly defined. The curriculum clearly has the goal of encouraging underrepresented cultures. Recognize, comprehend, and advance historically marginalized artistic and cultural forms and practices, according to the policy (DoE, 2002).

A more condensed version of the 2002 revised curriculum is offered on page 5 of DoE's publication. The eight specific outcomes of the old curriculum were replaced with four learning outcomes. The curriculum's learning objectives make reference to arts-related activities such producing, interpreting and presenting, reflecting, taking part in group projects, and expressing oneself and communicating. While the learning objectives remained constant across grades, the

material and skills as indicated in the declared assessment requirements for each art form become progressively harder. Each grade's learning objectives were based on topics taken from the constitution and used words from the previous curriculum. This time, nation-building, affirming diversity, care for the environment, South African heritage, and rituals were among the themes. There are opportunities for a multicultural approach to content due to the overarching themes, even though an analysis of the curriculum highlights activities typically found in a Western curriculum, such as listening to music, performing (singing and playing), reading and writing music, and creating. Additionally, this curriculum exhibits a lack of growth and consistency between the grades. Similar to its predecessor, this curriculum placed a multicultural emphasis and encouraged a diverse approach to teaching and learning.

The environment, popular culture, traditional African culture, and South African traditional craft were frequent themes in textbooks for the 2005 revision of the South African curriculum. The textbooks featured diverse content. Due to its broad breadth and lack of specific content, the curriculum presented by Oehrle (2006) encountered pushback from educators. When an African child is carried on the mother's back, their cognitive development continues, and they advance by singing simple songs and imitating adults and other kids (David, 1996). In contrast to classroom-based education, which has its roots in western education, community-based education—which is the oldest type of education—is more prevalent in Africa. The indigenous community-based education does, however, have structure in its own right (Ibid).

Improvisation is the most crucial component of the curriculum, according to Abrokwa (1999), because it is the foundation of traditional African music. The guitarist or singer can express themselves freely and explore their innate musical abilities and tones through improvisation. The foundation of the indigenous curriculum is their societal consistency, as opposed to the regularly changing Western curriculum. Through the use of real-world experiences, indigenous African music education provides socio-cultural knowledge and skills to children and young people in an all-encompassing manner.

Only a few instances of indigenous music that is still practiced in South Africa can be found in the numerous ethno musicological studies that have been conducted there, such as those by Deirdre Hansen on Xhosa music and John Blacking on Venda music.

Fullan (1998) explains that systems improvement requires a shared vision of what constitutes educational and curriculum reform. It was further stated that there exists a lack of an outlook, particularly amongst South African music teachers, music teacher-training institution and the Departments with relation to reform initiatives taking place in the Curriculum and Assessment Policy Statement (CASP) for Music of 2011. One way to create shared understanding and commitment would be for music teacher training and in-service developmental projects to work towards a joint understanding of CAPS policy aims in order to understand what needs to be done to successfully implement them in the classroom (Fullan, 1998)

2.4 Brief review of Ethiopian music education

Ethiopia has a lengthy history of music. Ethiopian music is believed to have ancient origins; some even claim that Saint Yared, a religious figure and the architect of Ethiopia's religious musical tradition, who is thought to have lived in the sixth century, was responsible. This is quite different from European scales, as well as from Arabic ones or those to be found in other areas of Africa. Before the time in question, the history of contemporary Ethiopian secular music has been extensively studied and documented elsewhere (Woube 2007, Teffera 2008, Kebede 1971).

Ethiopia has a rich musical history as well as notable modern-era figures. To mention few among many, Mulatu Astatke, Getachew Mekurya and Emahoy Tsegue-Maryam Guebrou can be mentioned. Mulatu Astatke organized 15 recordings for new record companies including Amha Records and Phillips Ethiopia, while Getachew Mekurya's imposing presence and nationalistic saxophone instrumentals became staples of various influential bands in the scene. Concert bands, brass bands, and small orchestras had become a staple of Ethiopian cultural life by the post-World War II era (Johnson 2017). The pianist and composer Emahoy Tsegue-Maryam Guebrou, who has close relations to Emperor Haile Selassie, presents a totally distinct approach to Ethiopian musical hybridity in sound, inspiration, and context. Guebrou first learned the piano and violin at a Swiss boarding school where she was taken as a young child. She abandoned music in favor of spiritual pursuits and the Ethiopian Coptic Christian church, eventually relocating from Addis Ababa to a convent in Northern Ethiopia. She eventually went to Addis Ababa to work in an orphanage, but her health was still too fragile for the rural lifestyle, so she soon picked up singing once more (Johnson, 2017).

Additionally music in Ethiopia can be traced back to the Ethiopian highland, where the strong oral literary custom was born. In this area , traditional music is played by mostly itinerant musicians called *azmaris*, who are regarded with respect in their society. As this form of music slowly spread across the country , it appropriated aspects of the regions it infiltrated, depending on the local custom, culture and religion. In the region of Yared, ancient Christians adopted these traditions, embellishing them with tales from the bible. Towards the northern lowlands a Muslim musical form called *manzuma* was developed sung in ancient Amharic, over time *manzuma* spread to Harar and Jimma and to the whole country. (Powne, 1963)

Ethiopians have a history of using music in a variety of societal settings, including wartime. King Menelik II was presented with a set of brass instruments by the Russian Tsar Nicholas II after defeating the Italian invasion army in Adwa in 1896. Brass music's popularity in Ethiopia, according to Johnson (2017), "was not forcibly implemented in the country but rather it was based on approval and control by the state" (Teffera 2008, 357) rather than being an outgrowth of colonial rule. Since the reign of Haile Selassie, Ethiopian military, police, and municipal bands have been trained by musicians and conductors from Europe (Teffera 2008, 360). Many foreign bandleaders have been recognized for their significant contributions to the growth of modern Ethiopian music in the 1940s and 1950s, but two in particular stand out: Nerses Nalbandian, who led the Addis Ababa Municipality Band and the Police Band at various points and assisted in the establishment of the Yared School of Music, and Franz Zelwecker, an Austrian native who took over the Imperial Bodyguard 14 Orchestra in 1951 before relocating to the United States. These conductors were some of the first to advocate modifying classic songs and music for new instruments. Franz Zelwecker deserves praise for training sixteen Ethiopian musicians after leaving Vienna, where he was a conductor and composer.

Ethiopia experienced a social revolution throughout the 1960s, as did the rest of the world. Even after Addis Ababa became the OAU's headquarters in 1963 and the capital was allowed to develop a new sense of cosmopolitanism, Emperor Haile Selassie nevertheless managed to complete a number of public projects, including the airport, upscale hotels, and other structures. Several institutional bands, including the Municipality Orchestra, Haile Selassie I Theater Orchestra (HIS), Imperial Bodyguard Band, Police Orchestra, Army Band, and others, made it the center of Ethiopia's musical growth at the time. On the other side, since the Liberation, what

would eventually become Yared Music School had been continuously evolving, making the development of a logical teaching strategy, if not a curriculum, a top priority. Due to uniformity, simplicity, and reduction to a mere part of the true musical non-liturgical world, it causes a loss of complexity (meaning an impoverishment) (Weisser and Falceto 2012, 314-315).

The pentatonic scales used in the songs of the *azmari*, the country's traditional itinerant balladeers, as well as a large portion of popular Ethiopian music, including those of Mulatu Astatke and Getachew Merkurya, originate in the Northern and Central districts of Amhara, Tigray, Oromo, and Gurage. These modes have traditionally been divided into four main categories tizita, batti, ambassel and anchihoye. (Kebede 1971, Powne 1968, Ezra 2009, Zenebe 1987).

The western music instruments such as monochords, harpsichords, violins, western brass, woodwind instruments and organ, have been integrated into music culture of Ethiopia since 15th century. The travellers, diplomats, merchants and missionaries have gifted these western musical instruments to princess, emperors and dignitaries, priests of Christian orthodox churches of Ethiopia who mains tream incorporation of these western cultural elements to be 'Ethiopianized'. (Tefferu, 2013) has strongly argued that the western music was not forcibly introduced in Ethiopia but incorporated with approval and control of the state. The efforts of western nation and Ethiopia in promoting bilateral relation towards strengthening trade, business, political and diplomatic contact have created a platform for entry of western music to this country. The rulers of Ethiopia have also patronized popular music through incorporation of brass band music during Emperor Menelik's reign (Kebede, 1971). The Ethiopianization of western musical instruments have been characterized with manifestation of symbol of order, harmony, power, white modernity and pomp of brass band. The introduction of brass band in traditional music of South and South Western Ethiopia has revolutionized the music culture of the country. The Welayitta, Kambata, Gidole and the Berta communities manifest western and colonial inputs and imposition of modernist colours on African music and its diversity (Nketia, 1974). The historical accounts of popular music in Ethiopia reveals that greater focus was given on artistic creativity and bringing artistic synergy between traditional and modernism on one hand and local and western music on the other. The artistic creativity was greatly demonstrated during 1950's to 1970's with Ethiopian melodic and rhythmic arrangements. Such combination were based on

traditional scales, melodic and rhythmic arrangements and styles. Western wind instruments were integrated into military brassbands since the end of the 19th century, creating a stepping stone for the evolution of popular music in Ethiopia. The use of western wind instruments in Ethiopian popular music had a far-reaching impact on the music arena of the country. Ethiopian music is polyrhythmic, heterophonic and polyphonic. The traditional musicians of Ethiopia absolutely conceptualize the abstract principles of their music. The music tradition of Ethiopia is closely associated with folk dance which adds to the artistic value of the presentation. The music performance involves singing and dancing of a group of villagers and moving from one village to another, promoting the sustenance of cultural heritage and strengthening community cohesiveness. Besides, the use of costumes, masks, musical instruments in ceremonies and rituals promote an aura of sacredness.

2.5 Challenges of music Colleges to incorporating Indigenous music

According to a South African study's findings, music teachers' training in regard to indigenous music was insufficient (Smith, 1994). The insufficient preparation of music teachers has a major impact on the effectiveness of music instruction. This study looks at the training music teachers have had and the expectations that they have for their college educations in order to examine the significance of incorporating indigenous musical knowledge. According to the study, a lot of teachers said they weren't properly prepared to teach the entirety of music in the context of indigenous music knowledge and to contribute to its advancement in their careers as music teachers. The training, however, was fraught with difficulties and flaws because of the minimal amount of time allowed and the workload that needed to be completed. Along with the issue of insufficient training, other difficulties were a lack of proper facilities, available space and sufficient funding for the training. The issue of music teacher training is not unique to South Africa. According to Combrinck (2003), instructors in Australia, New Zealand, and America reported that their training in this area was insufficient.

2.6 Conceptual Framework

The purpose of a philosophy in music education, according to Leonhard and House (1972), is to develop the aesthetic potential, possessed by every human being, to its highest possible level. To do this, according to Leonhard and House, teachers require a philosophical base from which they may draw in times of difficulty and one that enables them to respond logically to those situations.

A philosophy of music education serves the following purposes: to motivate and ease the work of the music teacher in order to provide a solid foundation from which to work; to direct and guide his or her efforts; and to assist the teacher in creating a justification for the listener's understanding of the significance of music. The entire concept of the indigenous African peoples, which is represented in their native music, is highlighted in (Goduka, 2000) in some detail. These include taking personal responsibility for one's inner well-being; exercising communal responsibility for protecting Mother Nature and the environment; and understanding one's interdependence on all of creation.

Music educators sought a philosophical view that would accommodate the values and paradigms of thinking in critical theory, cultural theory and praxial theory. Alperson (1991) , sketched his own paraxial approach in which he under scored the importance of understanding art in terms of the variety of meaning and values evidenced in actual practice in particular cultures.

Praxial orientation is a recent entrant to philosophical discourse in music education. The term praxial can trace back to ancient Greek times when considering music discipline. In Aristotelian use, praxial designated “right action”. Praxialism recommends that to achieve the value of music, music teachers ought to emphasis the interpretive aspect of music as performing and improvising. (Elliott, 2005)

Music educators sought a philosophical view that would accommodate the values and paradigms of thinking in critical theory, cultural theory and praxial theory. Alperson (1991), sketched his own paraxial approach in which he under scored the importance of understanding art in terms of the variety of meaning and values evidenced in actual practice in particular cultures.

The improvement of music education is greatly impacted by the inclusion of indigenous musical knowledge. The research focuses on the role of college music education and the need for proper and meaningful level of integrating indigenous music in the music education through the study and proper integration of indigenous music. It discusses the Incorporation of indigenous music knowledge due to the inadequate music teacher training. To improve music education and to advance cultural and social development, giving place to indigenous music has a significant impact on music education in music colleges.

Chapter Three

Research Methods

3.1 Research Approach

The place of indigenous knowledge in music education in selected higher educations of Ethiopia and South Africa were examined in this thesis. The study makes an effort to pinpoint the issues of incorporating indigenous music in the music colleges. To investigate the study problem document analysis was used in the case of South African experience and for the case of Ethiopia first hand data were collected from two Ethiopian music colleges.

The study uses qualitative content analysis because it examines data thoroughly and goes beyond simply counting words with the aim of categorizing a sizable amount of text into a small number of categories that indicate related meanings or themes (Weber, 1990).

This study uses a qualitative content analysis design by examining seven articles/documents, four books/book chapters connected with South African and Ethiopian indigenous music. The data are analyzed in phrases and themes to draw an interpretation of the findings as this research uses a content analysis qualitative research design. This qualitative analysis pays attention to distinct themes that illustrate the variety of meanings of indigenous knowledge of music education in Africa and Ethiopia.

The researcher have made major categories in which themes and concepts are chosen which reflect how indigenous music is given place in African music colleges particularly in South African and Ethiopian music colleges. Since content analysis has its limits, qualitative field notes are also used in the research in addition to content analysis. To reduce bias, the researcher additionally takes into account her knowledge both throughout the data collection and analysis processes (Elo et al., 2014; Johnson, 2002). The content analysis research employed the following procedures. The first step was selecting the documents/peer reviewed articles. Then, themes were used to define the unit of analysis. Theme is one of the units of analysis, or the fundamental text classification that must be made during content analysis (De Wever et al., 2006).

Themes were created from document passages inside paragraphs and from the entirety of the papers. The researcher searched for an idea's expressions because themes served as the coding unit in this study (Minichiello et al., 1990). In order to express the theme or issue of pertinent study questions, text chunks of any size were used. The constant comparative approach was then used to build categories inductively from the text (Glaser & Strauss, 1967). Using this structure, the large amounts of text must be divided into much smaller content groups (Weber, 1990). Links between categories must also be discovered. In order to make decisions on the analysis of the content, I, the researcher, will use content analysis to develop or create a code scheme during the coding process. This study will employ content analysis methodology since creating a solid coding scheme is essential to the credibility of research. (Floger & Poole, 1984)

The goal is to develop text understanding skills while integrating categories and their features. Content analysis is a prominent technique for carrying out qualitative research. It is acknowledged as a flexible method for assessing textual information and is applied to deduce meaning from the context of textual information (Cavanagh, 1997).

Semi-structured questionnaires were used to conduct interviews with music educators from two music colleges in Ethiopia. Additionally, observation will be utilized to compile information on whether there are enough resources and spaces to have a class on teaching indigenous music. In order to determine the current state of music instruction in the study subjects, semi-structured questionnaires were implemented.

In order to examine the successes and challenges of incorporating indigenous knowledge in two Ethiopian music education colleges, qualitative content analysis is used in this study.

3.2 Research Design

This research uses a content analysis design as its methodology. According to Riffe et.al (2014), content analysis is "the systematic and repeatable examination of symbols of communication, which have been assigned ..., to describe the communication, draw conclusions about its meaning, or infer from the communication to its context, both of production and consumption" (p. 19).

To confirm the validity of the six themes selected for this study's documents—which reflect the topic of incorporating indigenous knowledge in music education—reputable sources, the time frame in which the documents were produced/published, their direct connectedness to the research question were used. In addition to the selected documents for the content analysis semi-structured interviews were also employed by the researcher. Written texts were examined as part of the design for content analysis. Content analysis, according to Wambolt (1992), is " a research method offering a systematic and objective means to draw meaningful conclusions from verbal, visual, or written data in order to describe and quantify particular phenomena."

Qualitative content analysis according to (Berg, 2001) produces descriptions along with expressions and phrases from personal thought about how the researcher sees the social world.

By doing so, both the researcher and the people reading the study's findings will have a greater understanding of how the texts' analysis processes works.

In this qualitative content analysis the place given to incorporate indigenous music in college music education of South Africa and Ethiopia were examined using articles, theses, dissertations, book and book chapters, documents and semi-structured interviews. For a better understanding of the problems, sub-Saharan nations are glanced. To collect qualitative data, semi-structured interviews were conducted at two HE institutions in Ethiopia namely, AAU Yared Music School and Entoto TVET College

3.3 Research sample and sampling techniques

The most common used method in content analysis studies is purposive sampling. Purposive sampling is suitable for qualitative studies where the researcher is interested in informants who have the best knowledge concerning the research topic (Elo, et al 2014). Thus selected seven documents/articles and four books/book chapters which are related to the research question of the study were used in the study. In addition four music instructors selected from the two colleges were the participant in the interviews for the qualitative approach. The four respondents were able to provide the data that saturate the expected information.

3.4 Data collection method

In qualitative content analysis to answer the research question, choosing the best data collection method ensure trust worthiness (Elo et.al, 2014). The researcher collected scholarly peer reviewed research articles/ documents, books/book chapters on the indigenous knowledge of music education for South Africa and Ethiopia. Semi-structured interviews with music school director, department head and teachers in the two music colleges of Ethiopia were sources of data for this research

The main data collection methods used in this study was semi-structured interviews with music teachers and content analyses of the chosen literature and notes on indigenous music education. The data collection instruments were coding scheme and semi-structured interview.

3.5 Data Analysis methods

Draw reasonable judgments in content analysis meaning from the information gathered (Polit & Beck, 2006). This study includes semi-structured questions in addition to content analysis since it primarily use qualitative content analysis research design to present data in terms and themes that allow for the development of interpretive conclusions.

The content analysis design is used in this study using the following methods: re-contextualization, which entails understanding the material; classification, which entails identifying homogenous groups; and compilation of meaning, which entails creating a reasonable inference from the data.

The researcher will be able to pinpoint a number of issues through the content analysis of the data that amply demonstrate the successes and difficulties in integrating indigenous knowledge into music instruction. In order to make recommendations for how to better implement indigenous music education, the research will analyze the data to determine the extent of the inclusion of indigenous music education.

3.6 Trustworthiness

The data acquired in the content analysis design shall serve as the foundation for the research's credibility. The research uses a content analysis design, therefore all the information from the documents and music teachers and students will be examined by searching for meaning.

The analysis of all the selected documents/peer reviewed literature and the semi-structure interviews will serve as proof of the validity of the research's conclusions. The class observation and the findings about the availability and sufficiency of resources and space must be merged in order to verify the validity of the research findings.

Participants for the coding of the selected document/peer reviewed literature were professionals from discipline of cultural issue because these coders are informed on the nature of indigenous music and they are knowledgeable to the themes to be identified.

Chapter Four

Presentation and Interpretation of Data

Introduction

The presentation and interpretation of the data and finding are discussed in this chapter. In this content analysis research design, the definitions of fundamental terms and concepts were analyzed using six key categories in order to look in to how indigenous music is given place in the musical education of South Africa and Ethiopia, which is the study's core problem, categories will be formed from the data during data analysis.

In order to guarantee that coding instructions were produced and used consistently, this study employed two coders since involving three or more coders may raise concern because this increase time needed to code and train. According to (Lacy, et.al, 2015) “Coding as a group can result in some individuals in the group having more influence than others; reliability will never be vested in the protocol and reliability using the protocol becomes impossible.”(p.22). Two or more coders should code independently of each other and at least one of the coders should not have developed the protocol for the content units (Ibid). Once a sufficient level of consistency

had been reached, the coding was carried out every time fresh information pertinent to the research topics was acquired. After that, the dimensions of the categories were investigated along with the relationships between them. Finally, the study is accurately described with adequate detail (Patton, 2002).

4.1 Discussion on the Content Analysis of the documents from the selected themes

As the purpose of this research is to investigate the incorporation of indigenous music education in South Africa and Ethiopia, purposively selected texts that can inform the research questions being investigated were selected. In this content analysis research the researcher used the following steps/process:

The first step was to analyze the coding system. It is initially required to read the pieces on indigenous music knowledge numerous times in order to thoroughly immerse one self and grasp the overall picture (Tesch, 1990; Bogdan & Biklen, 1992). Raw data is initially acquired from publications and texts during the research phase.

The data must be read word-by-word in order to create codes (Huberman & Miles, 1994). The text is highlighted in the exact places that seem to convey key concepts or thoughts. The data from the selected texts are taken for analysis after being given due consideration for its importance and relevance to the study's objectives and describing how it relates to the research questions (Patton, 2002). The next step then alternates between acquiring information and formulating ideas.

The researcher then responds to the information by making notes on initial sentiments, concepts, and analyses. As this process develops, thought-related codes begin to form. To create the initial coding scheme, they are extracted directly from the text. These developing categories will be used to cluster codes into meaningful groups. Atkinson et.al (2012). The information was then distilled into groups or themes in order to generate trustworthy conclusions and interpretations. During this phase, the researcher used inductive reasoning. After carefully reviewing and comparing the data, the researcher came up with themes and classifications. The outcomes for each code and category gleaned from the data must then be presented.

The field notes and recorded data were also coded and evaluated using the same procedures. The field notes and recorded data must be categorized in order to code the data. To manage the data, the codes must be named, saved, and retrieved. The codes must be created in accordance with the study's environment, participants, and research objectives because they help to understand the data.

The definitions for the six analytical units are displayed below. The units of analysis referred to the fundamental textual component that needed to be categorized for content analysis.

The analysis is organized on the six categories rather than actual language units like words, phrases, or paragraphs. A word, a phrase, a sentence, a paragraph, or the entire document might convey a theme.

The theme is used as the coding unit in this study because, as stated in (Minichiello et al., 1990), the researcher primarily seeks out expressions of ideas. The researcher assigns a code to each text chunk and documents sent that reflects a specific subject or problem associated with the research question.

The coding rules were then applied to the entire text as soon as there was sufficient coherence. There were just five categories at first, but a new theme and concept were established during this process, raising the categories to six.

Following the coding of the complete data set, the following themes or categories were found in both the selected documents and the field notes: Definitions of important terminology such indigenous knowledge, to draw conclusions from the coded data; content analysis was used to examine the education policies for indigenous music education in South Africa and Ethiopia, basic ideas about indigenous African music, indigenous music teaching and learning, the incorporation of indigenous knowledge, and musical events/festivals. The results are published at the end.

On the basis of the abovementioned procedures, this study started by defining fundamental terminology and developing themes from books, theses, dissertations, and articles on the topic of incorporating indigenous musical knowledge to carry out the research using a qualitative content analysis design.

1) A definition of key term: indigenous knowledge is the first category/criteria identified in this content analysis research.

According to Article 31 of the United Nations Declaration, indigenous Peoples themselves must define the term. The indigenous peoples themselves have the authority to determine what constitutes being indigenous. The term "indigeneity" has no definitive legal definition. There are, nevertheless, some general working hypotheses that represent the idea of what prerequisites must be met before accepting someone as an indigenous person.

Rather than proposing fresh ideas, Martnez Cobo in this paper collated several government viewpoints on indigenous concerns. The "Definition of indigenous populations" is the subject of one of the chapters (E/CN.4/Sub.2/1982/2/Add.6). He organized the numerous viewpoints on this specific problem with relation to the factors of ancestry, culture, language, and the consciousness of a community as being indigenous. He emphasized that it was always necessary to evaluate more than one factor when determining whether or not to recognize a social group's indigenous identity. He mentioned the approval by the indigenous community, when a person claimed to be indigenous, and a community's residence in particular regions of the country, in order to acknowledge that this is an indigenous community of that country concerned, as additional criteria that had to be taken into account.

Regarding the query of who is indigenous, the United Nations' 1996 working paper on the concept of "indigenous people" by Erica-Irene A. Daes is cited. She summarized the perspectives on indigence as follows in this working paper:

Priority in time in terms of the occupation and use of a particular territory; The voluntary maintenance of cultural distinctiveness, which may include aspects of language, social organization, religion and spiritual values, modes of production, laws, and institutions; Self-identification as well as recognition by other groups or by State authorities as a distinct collectivity; and An experience of subjugation, marginalization, dispossession, exclusion, or disenfranchisement (E/CN.4/Sub.2/AC.4/1996/2, p. 22 and para. 69).

The word is defined in the texts under analysis from several sources. The term "Indigenous" is commonly defined as coming from the Latin word *indigena*, which means "a native," and as

existing natively in a particular location. According to this meaning of the term, "Indigenous African Music" is described in the texts as African traditional music.

Indigenous music demands complete participation from each performer in order for them to fully express themselves through the instruments they play, the songs they sing, and the dances they take part in. The most crucial component of the curriculum, according to Abrokwa (1999), is improvisation because it is the foundation of traditional African music. It enables the musician or singer to express themselves freely and to discover their own unique musical abilities and tones. (p. 199). Abrokwa claims that the goal of indigenous African music education is to provide the youth and children of the community with socio-cultural information and abilities in a comprehensive manner involving real life experiences.

2) Incorporating indigenous knowledge is the second category or criterion included to investigate how indigenous knowledge is incorporated as it has great significance for its development and growth.

Nzewi (1999) stated that traditional African music instruction had three stages. The first stage, known as the "feeling of the sensations stage," lasts from the time a newborn is born until they are two years old. The third stage, which begins at age eight and is the master singing, dance, and theater learning stage, is the sense of rhythm from roughly two to eight years of age. At this point, gifted children may be recruited into adult groups. The introduction of modern music to Africans, according to Nzewi, is a radical de-culturating process that perpetuates the cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity that characterizes the modern African person in contemporary social, political, educational, and cultural endeavors.

Solomon,(2020) claims that incorporating indigenous knowledge has a major effect on children's learning because it has a big impact on kids' learning. In 2020, Solomon (p. 3) stated the goal of indigenous education in Ethiopia has been to prepare students to respect and adhere to traditional and social standards. In other words, the youngster needs to acquire the principles, standards, and ideals of the particular social group that she or he belongs to. By doing this, you may assist your child become aware of the social mores, taboos, and tasks and responsibilities that come with living in that society. Through interactions with his or her family and the relevant community members, the youngster learns these value components. Due to Ethiopia's strong social cohesion,

a family may initially act as a school, with the greater community eventually taking over3) Basic concepts in indigenous African music are the third category/criteria investigated in this content analysis research.

De Villiers (2015) claims that while classroom-based education has become ingrained in contemporary Africa as a result of colonialism, music education in Africa used to be community-based it is also asserted that indigenous societies' music is ordered and formal in its own unique way and defined indigenous African music as coming from the nations that make up sub-Saharan Africa. Therefore Western colonizers and settlers had a significant influence on the music of Southern Africa (Malawi, Zimbabwe, Botswana, Lesotho, Swaziland, Namibia, and South Africa). Since there was significantly less colonial impact, claims that the music of Kenya, Uganda, Tanzania, Ghana, and Nigeria as well as other countries in the central "belt" is what is regarded to be the native music of Africa.

African rhythm and African sensibility, one of the well-known works about African musical ideas and practices, was written by Chernoff in 1979. Chernoff has corrected certain misconceptions after ten years of studying African music. The fundamental nature of rhythm in musical concepts and actions is sometimes rejected by contemporary students of African music. Melorhythm is a distinctive and crucial phonic aspect of African music sound and creative ideas of the melodic essence since it is an exclusively African conception. The sonority sensitivity and psychological sensibility needed in African music rationalizations are missed if rhythm is thought of numerically, isolated from its typically toned features in creative thoughts and expressions (Nzewi,1999). The idea that Africans play cross rhythm, which is encouraged in African music literature and education, is what makes African music interesting.

The content analysis reveals that the materials used to teach indigenous African music employ few resources, frequently producing high outcomes, as stated in the relevant review of literature section. The ability to use only a few simple resources to create complex musical wonders is an accomplishment in African music creation.

4) Education policy on indigenous music education of South Africa and Ethiopia is the fourth category/criteria investigated in this content analysis research.

'The Transformation of Music Education' is the title of an article. South Africa is a heterogeneous society with a history of independent development, according to De Villiers (2015). The Post 1994 curriculum education policies led to the Black majority being denied access to arts education and music education, as indicated in other articles that are evaluated with the same theme. Several policy changes happened after 1994, when South Africa became a democracy with a constitution based on human rights. A radically different approach to education, one that embraces multicultural content and teaching and learning methods in line with democratic practice, is expected as a result of changes in education policy.

The goal of the indigenous music education policy in South Africa is to emancipate indigenous music from the Western approach and music education by promoting indigenous traditions.

De Villiers (2015) claims that after 1994, South Africa transformed into a democratic nation with a human rights-based constitution. Thus, significant policy changes, particularly those affecting education, took place throughout this time. An entirely new approach to education, one that embraces South African multicultural content and teaching and learning methods in line with democratic practice, is expected as a result of changes in education policy.

According to Oehrle (2016), the majority of the population's indigenous musical experiences and practices were completely disregarded in South Africa's Western-based music education system. In addition, according to Oehrle (2016, p. 9), "South Africa should move away from a Western approach and embrace all the music traditions in our country."

Since the 1990s, a new curriculum has been created in South Africa to change the way traditional African music is taught in music classes. Dance, theater, music, and the visual arts were all covered in the arts curriculum. The new curriculum has as its main objective the preservation, advancement, and promotion of indigenous artistic and cultural practices (DoE, 1997). The program clearly has the goal of encouraging underrepresented cultures. Recognize, comprehend, and advance historically marginalized artistic and cultural forms and practices.

The main objective of Ethiopian education policy is to "cultivate citizens with an all-round education capable of playing conscious and active role in the economic, social, and political life of the country at various levels," as stated in the Ethiopia Education and Training Policy and Its Implementation. MoE (2002). The statement also emphasizes the value of indigenous knowledge

by acknowledging that schools have a duty to transmit the dominant values and ideas of society to each new generation. The values of the new generation will conflict with social reality and become useless to both itself and the larger community, according to this article, which highlights the need of schools adopting the values and thinking of society.

In the Ethiopian Education Development Roadmap (2018-30 p.15) it is indicated that "soft/life skills subjects (such as aesthetics - art, music, sport and vocational skills) are not either adequately incorporated or not included in the curriculum of Ethiopian education system."

5) Indigenous music teaching & learning is the fifth category/criteria investigated in this content analysis research.

According to (Nettl, 2010), music teaching is extremely beneficial as a crucial part of ethnic, cultural, and national identity. Music educators, students, and relevant topics like musical instruments are all discussed in the selected literature. In this qualitative content analysis research on the selected publications of indigenous music education of South Africa and filed notes research of qualitative research of Ethiopian two music institutions, themes linked to music teaching & learning were visible.

In the Federal Democratic Republic of Ethiopia, General Education Curriculum Framework document (2020 p.77), the value of indigenous art is indicated by mentioning "indigenous and exogenous art and music for enjoyment and expression of thoughts and feelings". However this document also does not state the role of indigenous music adequately.

A content study of one of the papers found that while students react negatively to Western music because they do not frequently hear it, professors react positively to it since they are familiar with it (Oehrle, 2016). According to this article, pupils are particularly passionate about their study of African music. Additionally, the report states that students have the choice to select drumming as their major performing discipline. The essay claims that many teachers have problems teaching their own music, which is why they have trouble teaching African music. The writings provide a favorable representation of African music instruction in the modern classroom. There hasn't been much comprehension, though. It was mentioned in the papers that the typical African drum may produce many tones. As a result, drums are frequently used as talking instruments in culture.

As indicated in (Drummond, 2015 p.94), “the teachers studied Western music and spoke of the hard work they put into learning their instruments. They all agreed that Western instruments were difficult to master and required longevity of study”.

6) Indigenous musical events /festivals are the sixth category/criteria investigated in this content analysis research.

According to the materials chosen for the content analysis, one of the main concerns with regard to events/festivals is the idea of improvisation as stated by Abrowkwan. Improvisation is the most important element of indigenous music instruction because of its major position in indigenous African music. It enables the musician or vocalist to express them-selves completely while playing an instrument or singing, allowing them to display their inherent musical talent.

African societies used music to control the overall mental and emotional well-being of the entire community, to socialize individuals and societal systems, and to mediate between societal processes and crucial players. This makes African music a topic worth discussing. In other words, the content of a society's musical production can be used to track its worldview at any particular historical point. Those who specialize in music also specialize in mental health in certain traditional African communities. The purpose of African festivals is to entertain, amuse, and offer mental and psychological health care. African musical traditions enabled the growth of a psychologically sound individual within a group personality. The articles that are the topic of qualitative content analysis show music as having greater power than both.

African music is made up of ceremonial, sacred, and secular genres that are played to honor rituals and festivals. (Khabi, 1990) claims African indigenous music reflects the culture, history, and philosophies of the continent's inhabitants. Khabi argues that exposure to Western culture inhibits African learners' exposure to new ideas, hinders their development, prevents them from expressing themselves musically, and isolates them from their community.

The research of diverse performance events/festivals and the values in which they occur, as well as studies of musical events in relation to the culturally defined usages that regulate society, are the articles' other main focus.

This research attempts to include these six categories while conducting content analysis research through the chosen articles, theses, dissertations, and book chapters in order to ascertain the extent to which indigenous music knowledge is incorporated in South Africa and through semi-structured questionnaires in two Ethiopian music colleges.

4.2 Document and field notes analysis:

It investigates the Successes and challenges in incorporating indigenous knowledge in music education in the two Ethiopian music colleges namely AAU YSM and EntotoTVET :

Teacher profile: The profile of the music teachers in colleges I is identified from the college curriculum. The identification includes the investigation of field notes. The field notes show the music teachers back ground in relation to their indigenous music knowledge. In collage I: 13 music teachers have BA, 24 music teachers have MA, 1 music teacher has PhD and one music tutor has Diploma in music education. In relation to the qualification of music teachers it is promising.

Table 4.1 : Music College II Teachers profile

Gender	Degree	No	Total
M	Diploma	1	1
	BA	8	8
	MA	13	13
	PhD	1	1
F	Diploma	-	-
	BA	5	5
	MA	13	9
Total			37

The profile of Music teachers in college II was not described in the college curriculum document. The qualification of music teachers in Music College II from the interview shows most teachers are with BA degree and few with MA and diploma.

The data from the field notes shows that most music teachers have no significant training on indigenous music which can make them confident to teach indigenous music. The result of the semi-structured interview with the college directors/principals in relation to the in-service music teachers' in relation to empowering to teach indigenous music identified that in both cases was not encouraging.

In relation to the idea discussed above the principal of College I stated that:

“Our instructors do not have in-service training to fill the gap of music teachers in relation to equipped with the knowledge of indigenous music knowledge. Even though the college strongly believes that filling such gap is highly necessary we do not have it. The present curriculum is full of westerns education. We can use and we were practicing it to some extent by employing traditional music expertise like Ato Alemayehu Fanta. We need to have it again and we shall work it in the future. (Interview with college principal February 2, 2023)”

According to music teacher from college II much better attention is given to indigenous music education. This teacher stated that:

“There are number of teachers who are interested to teach indigenous music. Some students join the college with some exposure to traditional instruments. However the OS (occupation standard) based training forced the college to give much attention to western music education. As the TVET system is based on the needs of market the college offer modern/western music than the traditional music. (Interview with music teacher, February 6 , 2023)”

Music teachers were asked if they learnt/ acquired indigenous Instrumental skills during their training or not. Music teacher from music college II responded that:

“I have the chance to learn Masinko from the traditional instrument but I don't consider myself as well prepared to teach it in the college however as give tutor on my personal initiative to those who are interested to learn Masinko. Little laughter... I believe I am not bad at playing Masinko. (Interview with college music teacher II February 6, 2023)”

One music teacher from music college II stated the following idea in relation to the difficulty she faces in teaching indigenous music:

“My background in playing the instrument as well as my theoretical knowledge of indigenous music is limited so I don’t feel confident to teach traditional music even though I attempt to teach my students in the course that I am offering, that is Arrangement and composition. (Interview with music teacher in college II, February 9,2023)”

The same music teacher strongly suggested that her reaction to indigenous music is very positive by saying the tree without root is a dead tree. She said One cannot be passionate to music education without the knowledge of once own musical background. Her idea is in agreement with great African writers like Chernoff (1979).

Music teachers were also asked if the college's that they are teaching has the capacity for the implementation of music education in a way that it incorporating indigenous music education or not.

The answer given by Music College II instructor has been the following:

“It is not only the insufficiency of teacher’s skills but the problem of having space and materials that hinders incorporating indigenous music education. There are students who are interested to traditional music and there are few interested teachers to teach indigenous music. Even some are interested to offer it after the regular periods. However the problem is space and materials regarding traditional instruments. (Interview with Music College II instructor February 6, 2023)”

In relation to the availability of traditional instruments and the interest and response of interest of music teachers to teach indigenous music is different from college II:

As stated by music teacher from music college II:

“Including me most teachers are interested to teach indigenous music and there are many teachers who need to learn traditional instrument. The college also has music teacher who is hired to teach traditional instrument. The college also has sufficient number of

traditional instruments. Especially the number of *kerar* and *mesinko* is almost one instrument to one teacher. (Interview with music teacher in college II February, 2023)”

The college curriculum supports the idea:

From the observation of the music class rooms at college II Availability of resource mentioned by the music instructors is in agreement with what is presented in the college’s curriculum:

Table 4.2: Availability of resource in the curriculum

Categories/Item	Ratio
Lecture room	1:30
Overhead projector	1:30
Reference book	1:10
Kirar	1:1
Mesinko	1:1
Piano	1:12
Keyboard	1:2

In addition to the data collected from interviews the scarcity of space and resources has been identified through observation.

In relation to the college’s offering of indigenous music education as part of the curriculum the music college I principal stated that:

“We have the plan of producing traditional music instruments in our music college. As Ethiopia is rich in its indigenous music there are a lot of music instruments which we can standardize it and include it in our music education system. However much has to be worked with Ministry of education and other concerned bodies. If you go to the four corners of Ethiopia you have amazing music instruments. Ministry of Truism is doing well with our college in many aspects I hope the including indigenous music need to be practiced. (Interview with Music College I principal February2, 2023)”

From the curriculum document, (Modular Curriculum, 2020) Revise in 2019/20.AAU CPVA YMS (2019/20), it was analyzed that insufficient attention is given to indigenous music however its goal, as mentioned in the document is to ‘impact the cultural, intellectual, and socio-economic life of their (music student’s) society both locally and on international arts forums. So it is clear that the college has given value to indigenous music education. Exposing students to the historical, social, theoretical, stylistic, and creative issues is also mentioned in the curriculum of the college as one major objective. So it is clear that the college has given value to indigenous music education.

The courses Apply Knowledge of Music Culture to Music Making; Write Song Lyrics, Perform Improvisation for Audiences and Perform Ethiopian Musical Modes/Kignits are courses that give more opportunity to include indigenous music. The field notes discussed before indicated this fact. The curriculum also identified that community members, trainers and performers shall be invited to share their experiences and skills. The contribution of such groups has great significance to include indigenous music.

To compare the above analysis to the experience of one of the leading music school in South Africa, that is, South Africa Music College (SACM) it was learnt that in case of South Africa music education, the inclusion of cheaper percussion instruments which was considered as an example of a tactic to widen access by not burdening schools, parents and students to acquire expensive instruments. It was generally felt that the time taken to learn a percussion instrument was much quicker than other instruments and in this respect the ethos of social transformation in CAPS has been respected. Yet, schools were burdened with the expectation that they are to provide specific resources in the form of highlyqualified teachers of music in the Western tradition, an appropriate space for teaching music, textbooks, sound equipment and recordings of music examples

The programs in the college include teaching, performance and research. The SACM is host to one of the largest existing collections of indigenous African Music instruments, namely the *Kirby Collection*. In 2003, the SACM was awarded a generous grant from the SA Lotteries Board to preserve and re-house this collection in a museum and research setting.

In summery, through content analysis of selected works on indigenous music education, the study looked at the place of South African experiences as well as Ethiopian music education in bringing indigenous knowledge into music education. In the study, semi-structured quaternaries were used in addition to the selected document content analysis to analyze how indigenous music education is implemented in Ethiopia's two music colleges.

As it is indicated the study examined the place and integration of indigenous knowledge in music education in Ethiopia and South Africa through content analysis of selected documents on the subject. The study examined the implementation of indigenous music education at Ethiopia's two music colleges using semi-structured questioners in addition to text content analysis.

The themes for the content analysis were categorized in to six. Those were: Definitions of indigenous knowledge serve as the first important theme. The inclusion of indigenous knowledge, which is the second theme, is followed by the underlying principles of indigenous African music. Indigenous music teaching and learning, indigenous musical events and festivals, and education policies for indigenous music education in South Africa and Ethiopia can all be found in books book chapters and articles in reputable journals.

Based on the results of the analysis conducted in the previous chapter, the following summaries were produced. Thus the results of the content analysis of key phrases indicate that there is no one, comprehensive description of indigenous knowledge in texts and publications. The term "indigenous" was identified as the main term in this content analysis study's categorization by both the researcher and the coders.

Even if the term "indigenous" lacks a clear-cut legal definition, the texts offer a conceptual framework for this category. The word "Indigenous" is typically understood to be derived from the Latin word "indigena," which means "a native," and to have naturally occurred in a certain area. A group's genealogy, culture, language, and consciousness are how most publications identify indigenous people. Indigenous people have priority in terms of time, cultural distinctiveness, which includes features of language, social structure, religion, and spiritual values, as well as forms of production, laws, and laws of government.

The incorporation of indigenous knowledge was the second major subject that was looked at using content analysis to look at the selected documents. According to Nzewi (1999), there are

three levels of music education in African traditional music. Talented youngsters can be recruited for organizations during the stages of a newborn baby up to two years, the development of a sense of rhythm from roughly two to eight years of age, and the third stage of music education for life, which is the master singing, dance, and theater learning stage. The perspectives of Ethiopia and South Africa on incorporating traditional knowledge were both recognized as crucial to the general growth and upbringing of African youngsters.

Additionally from the content analysis result we can summarize that the Nzewi argument of the value of introducing Africans to modern music learning and appreciation of European music thoughts, contents, practices, and pedagogy as a de-culturing process which continuous to produce the crises of cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity that characterize the modern African person in modern social, political, educational, and cultural pursuits.

According to the texts that were looked at in this content analysis study, the influence of incorporating indigenous knowledge must be thoroughly studied because it has such a big impact on African children. Indigenous knowledge is given due consideration by Solomon (2020). He asserted that the purpose of indigenous education in Ethiopia had and still does have a substantial influence on a child's capacity to respect and uphold social and cultural norms. The importance of incorporating indigenous knowledge was the other major theme identified in the content analysis of this study. African children must be taught the standards, beliefs, and ideals of the specific social group they live in from the child's upbringing in indigenous knowledge.

The other major theme in this content analysis study is the core concept of traditional African music. Community-based classes are mentioned in the texts as a component of African music education. Africans typically learn music from their culture. Colonialism caused classroom-based education to spread throughout modern-day Africa. De Villiers, (2003).

The concept of indigenous African music as indicated in Nzewi,(1997) to think quantitatively about rhythm, separated rhythm which toned qualities in creative thoughts and expressions. Such justifications disregard the sonority sensitivity and psychological sensitivity that are crucial in African music thinking. What the content analysis found to be intriguing about African music is the idea that it promotes that Africans play with different rhythms.

The education policies for teaching indigenous music in South Africa and Ethiopia were the next category, which was regarded as one of the key themes in this content analysis study. The purpose of South Africa's indigenous music education policy, according to the content analysis, has been to promote indigenous cultures. A further effort is made by the education strategy to liberate indigenous music from Western influence and incorporate indigenous music into the educational framework.

After 1994, South Africa transformed into a democratic nation with a human rights-based constitution. As a result, South Africa experienced significant policy changes during this time, including changes to educational policy. According to this theme, changes in educational policy have produced new educational paradigms that embrace South African multicultural content and teaching and learning philosophies that are consistent with democratic practice. In this way, Ethiopia's educational system has been influenced by western education even though it has not been colonized. Indigenous music is not being included in the educational system as it should be, according to the two universities' music teachers. At this point, in giving the summary on this issue it is proper to mention what one music teacher has said:

The college curriculum is designed in a way that it can offer western/modern music education. There is very little place for the indigenous music. Only Ethiopian music History: Yaredic; Arrangement and composition courses give little opportunity to teach indigenous music. (Feb 9, 2023 interview with music teacher)

The Other music teacher's idea is also worth to be mentioned while giving summary on the importance of including indigenous music in the Ethiopian HE music education:

“Few students who have the experience of indigenous music knowledge, especially students who had the opportunity to play music instrument in the church are more interested to the traditional music instruments. Music teachers ourselves are not acquainted with traditional music. For these and other related issues I can say indigenous music is practiced in very limited way while it need to be offered in substantially magnified manner. (Interview with college music teacher I February2, 2023)”

It is also significant to mention the following points in giving summary on this important issue. The curriculum document of Music College I is not very little as it was presented in the field

notes. The curriculum document of Music College I include significant courses which give opportunity to teach indigenous music education. Ethiopian music History: Yaredic I, II ; Ethiopian Traditional Instruments basic and intermediate ; Ethiopian Traditional Instruments advanced: I, II ; are courses with 6 ECTS, 10 ECTS and 6 ECTS respectively. It is clear that the curriculum give attention to the indigenous music even though improvement is still useful.

The other major finding in the content analysis of the selected documents is theme regarding indigenous music teaching and learning. The finding in the content analysis of the documents shows that music teachers have difficulty in teaching African music. In the selected documents of South African indigenous music education, negative reaction to traditional African music was observed by music teachers. As identified from the field study in Ethiopian Music College's different view has been observed in relation to the interest of teachers to teach indigenous music. However difficulty is mentioned in teaching indigenous music in relation to lack of skill to teach indigenous music.

The category of Indigenous musical events festival was the final theme to be examined in this qualitative content analysis. The results of the analysis of the chosen documents reveal that an impression of an African hymn as paganism was formed, and the sense of cooperation was neglected, giving local musical activities festivals less significance. The ability of the youngster to assimilate social norms and values can be harmed by neglecting indigenous festivals and festivities. The young person is expected to display knowledge, attitudes, abilities, and physical prowess that fulfill the requirements set by the relevant social group through the musical festivals.

In summary, Higher education institutions, in selected South African and Ethiopian colleges providing music education encounters challenges in providing indigenous music due to various factors. Enough consideration is not being paid to music education as a component in the development of indigenous music.

Chapter Five

Conclusion and Recommendations

5.1 Conclusion

Based on the analysis and summary it can be concluded that:

There is no single definition for "indigenous knowledge." However, a useful definition is conceivable. The content analysis of the texts frequently revealed a lack of suitable and precise definitions for the concept of indigenous knowledge. The concept of indigenous knowledge is not sufficiently defined in the literature

The selected documents of content analysis provide a thorough grasp of each of the categories defined in this study. The materials provide a working description of indigenous knowledge, allow extensive space to the incorporation of indigenous knowledge, and explore in-depth with the fundamental ideas of indigenous music. The writings stress the value of having a clear educational policy for the teaching of indigenous music.

Indigenous music education in Africa and Ethiopia places a considerable emphasis on incorporating indigenous knowledge. It is abundantly obvious from both the content analysis of the selected documents and the field notes from the two music colleges in Ethiopia that African

children's general development depends on the inclusion of traditional music in the formal educational system.

The documents revealed that children in South Africa and Ethiopia are raised by society's ideals, which is other key finding in the content analysis. Indigenous music education and its integration into the educational system is an important way for such a role to be played, as indicated in the themes of the documents and from field notes collected from music teachers of the two music colleges of Ethiopia.

The fundamental ideas of indigenous African music were well-identified themes in the documents that were selected. Sensitivity and psychological sensibility, which are crucial in the justifications of African music, must be highly valued. The idea that Africans play cross rhythm is pushed in African music, which is what makes it intriguing. Additionally, as noted in the materials selected for this study, the magnitude of Ethiopian indigenous music needs to be given the respect it deserves.

A radically different approach to education that would incorporate multicultural material and practices that give considerable place to indigenous knowledge was expected after 1994 when South Africa became a democratic country with a constitution. Indigenous arts and cultural activities are developed and promoted in South Africa (DoE, 2002). The program clearly has the goal of encouraging underrepresented cultures. Recognize, comprehend, and advance historically marginalized artistic and cultural forms and practices according to the policy (DoE, 2002). The main objective of Ethiopian education policy is to "cultivate citizens with an all-round education capable of playing conscious and active role in the economic, social, and political life of the country at various levels," as stated in the Ethiopia Education and Training Policy and its implementation. MoE (2002). Ethiopia has to take comparable measures in order to provide indigenous music education a substantial role in its educational system.

5.2 Recommendations

The following recommendations are given based of the findings and conclusions of this study:

1. It was discovered that the term "indigenous knowledge" has many working definitions but no exact one definition. Consequently, further research on content analysis design from additional documents is important.
2. Including indigenous music has been the major issue in the documents analyzed. It is advised that indigenous music education be included in the formal education system since it has a significant impact on the general development of African children, according to this qualitative content analysis and the field notes data collected from the two Ethiopian music colleges.
3. Based on the research's content analysis, it is concluded that African cross rhythm needs to be taken into consideration as a significant theme in music education for the improvement of music education. The concept of indigenous music in Ethiopian indigenous music needs to provide sufficient importance to its scale, as noted in the documents selected for this study. Due to the fact that the HE of Ethiopia's music education is primarily created on Western instruments and utilizing Western scale, attention should be given to cultivate and utilize scales of our own in a more adequate way.
4. Regarding the teaching and learning of indigenous music, it has been found through text analysis and field research that the music teachers at the two Ethiopian music education colleges have trouble imparting knowledge of African music. Therefore, in the music education trainings, indigenous music education needs to receive sufficient attention.
5. The other main theme identified in this study, is a lack of instructional materials. The analysis demonstrates that the teaching tools for indigenous African music employ few resources, frequently producing excellent outcomes. The ability to use only a few simple resources to create complex musical wonders is an accomplishment in African music creation. I fervently urge that providing indigenous musical instruments and supporting the incorporation of indigenous music in a more affordable manner.
6. Indigenous music education strategy is significant in heterogeneous societies like South Africa and Ethiopia. The historically marginalized arts and cultural forms and activities are acknowledged and supported in the South African education policy in Department of Education. I recommend similar practice into Ethiopia Education policy.

7. Tertiary music education must offer effective training and needs to engage pre-service teachers training in order to give culturally acceptable response and awareness. To create such response and awareness it is necessary to implement indigenous music education.

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Appendices

Appendix A: Guidelines for coding this text

Dear respondent, your contribution as professional colleague is highly important to this study.

You are not required to put your name in coding the documents. Your name will remain anonymous. Based on the discussion previously conducted, please read each chunk and documents provided to be coded according to the themes. Mark or underline the phrases and sentences that you are going to code from the documents. The phrases and sentences to be coded are expected to have direct relation with the following terms and themes.

- Indigenous knowledge
- Incorporating indigenous knowledge
- Basic concepts on Indigenous African music
- Education policy on indigenous music education of South Africa and Ethiopia
- Indigenous Music teaching & learning
- Indigenous Musical events /festivals

The sample chunks with topic of book or article sent to coder A&B

1). ELIZABETH OEHRLE (1991) Emerging Music Education Trends in Africa

Regarding the use of African music, it is found primarily in the Music Teacher Education institution. Akrofi writes that they give '... serious attention to the study of African music and the music of other non-Western cultures (e.g. Japan, India and China) ...' Furthermore, 'students may select ... drumming as their major area of performance'. Gradually more time is being given to African music as a result of the launching of the Curriculum Enrichment Programme (1985) by the Ministry of Education. It is 'designed to encourage schools and colleges to give serious attention to the performance of African music in their programmes'. Teachers have difficulty teaching African music; in fact many are unable to do so. Schools turn, therefore, to local musicians to fulfil this function. Children also have problems regarding the inclusion of African music. Akrofi maintains that 'many ... secondary school students have a negative reaction to traditional African music'. Those from the cities are interested in pop, soul and reggae. When considering music education in Ghana, the composer and educator Ephraim Amu must be mentioned. He advocated a bi-musical approach. Trained in Western music, it was as a ministerial student that he became aware that African people were not really singing the hymns. He, therefore, began working on indigenous music which resulted in a song 'something like an African hymn' (Turkson, 1986). There was opposition from the Swiss missionaries, 'because they thought everything like this was pagan, and shouldn't be used by Christians'. His publication, *Twenty-five African Songs*, included 80 carefully graded exercises in African rhythms. The objective was to show 'the variety of rhythm patterns one was likely to meet in African songs'. He viewed rhythm as giving explicit character to African music; thus African music in schools should be synonymous with the teaching of African rhythm.

... attempt is being made to evolve a programme based on an African philosophical approach, and this leads to the second trend emerging from the information gathered. Kenya, Nigeria and Uganda emphasize the importance of African views of music and music making, the basis of which is that music is an inherent part of existence at every stage; that music is integral to life-long education; that music is a social fact, a cultural experience based on oral tradition; that music is intrinsically woven into the threads which make life.

2). Susan Chawner Rijdsdijk (2003). AN INVESTIGATION INTO THE STATE OF MUSIC EDUCATION IN THE LEARNING AREA ARTS AND CULTURE IN PRIMARY SCHOOLS OF THE WESTERN CAPE METROPOLE:

Africans preferred to call themselves by their tribe or country. The term 'African' developed from a need to distinguish oneself from other cultural origins such as Russian, European or Middle-Eastern and, therefore, embraces the continent of Africa. 'Indigenous' derives from the Latin word *indigena* meaning 'a native' and is defined as originating or occurring naturally in a place. Perhaps the term 'Indigenous African Music' should rather be thought of as the traditional music of Africa, that includes other African countries apart from Kubik's notion of central Africa as the only location of truly indigenous music. Several ethnomusicological studies that have been completed in South Africa, for example that by Deirdre Hansen on Xhosa music and John Blacking on Venda music are only a few examples of indigenous music that are still being practiced in South Africa. Kubik's claim that Southern Africa has become so colonised as to exclude indigenous music therefore does not hold sway.

...indigenous African music education aims at giving the children and young people of the community socio-cultural knowledge and skills in a holistic way involving real life experiences. Learners acquire this in developmental stages from adults. Blacking continues, Music can express social attitudes and cognitive processes, but it is useful and effective only when it is heard by the prepared and receptive ears of the people who have shared, or can share in some way, the cultural and individual experiences of its creators.

...Andrew Tracey describes the learning of indigenous music as one of co-operation. He highlights the fact that meaning is closely related to participation, African music representing one form of co-operation. Everything starts from the feeling of co-operation; the musical sounds come after. Nzewi points out that indigenous music learning has a philosophy and a systematic procedure of teaching or transmission. He explains traditional music education as being holistic, enabling the learner to become both a competent composer, performer, and critic. It is a true praxial form of education based on two principles, the first of which being, that the learner learns through experience. ...

3). Alethea de Villiers (2015) the transformation of music education: A South African case study

Preceding the new school curriculum that was introduced in 1997, Oehrle (1990, 1991) lamented the fact that music education in South Africa was based on a Western approach, with a complete disregard of the traditional music experiences and practices of the majority of the population. The school situation that she describes in 1990 is one of under-resourced schools and poorly qualified teachers. Oehrle furthermore recounts the discussions prior to the development of a new curriculum. Firstly, at the First National Music Educators' Conference of 1985 the state of music education in the racially segregated schools was discussed. Secondly at the Fourth National Music Educators' Conference held in 1990 two documents pertaining to music education in South Africa were adopted. The first document suggested that music educators should be represented in the education department, and that there should be recognition of the educational value of music for all. The second document proposed that education should be equal and compulsory for all children, and that music education in South Africa should move away from a Western approach and embrace all the music traditions in our country

4). Meki Nzewi (1999). Strategies for music education in Africa: towards a meaningful progression from tradition to modern

The objectives of music education in African cultures are human oriented. Yet modern music education in African countries has not derived from the theoretical content and performance principles of traditional music. Pedagogic models for the teaching of any aspect of African traditional musical practices should be founded on authentic African musical thinking, and based thereon, develop modern techniques while accruing inter-cultural sensibilities that would enhance modern, world interaction.

... Sufficient attention has not been given to the philosophy and latent human objectives that prescribed mass, informal music education in African cultures, and which determine the pedagogical strategies for music education, formal and otherwise. Most researchers and analysts have often assumed that a systematic approach is non-existent simply because there is no unnecessarily verbal theorization or written tradition. Our concern here is to probe the human and cultural foundations of mass music education in Africa as well as the principles determining its operation. The lessons of the African philosophy and principles of music education will be projected onto the current trends in imparting knowledge about African music to cultural outsiders, many of whom are now the modern Africans as well.

... How and when music is accessible influences the strategies for imparting music knowledge. In African traditions, opportunities for active participation in music making are abundant. Children are normally free to make music at all times during the day, in children's groups. On the attainment of the age of initiation into male or female reckoning in a society, the child must have acquired the requisite standard to enable him/her to undertake specialized formal music training according to recognized aptitude, capability, need and/or other cultural prescriptions. To ensure that every person in a community has a chance for continued active musical development irrespective of other subsistence trades, special music groups are organized on agesex criteria as well as trade or common interest stipulations. These are the closed music groups within open music cultures. Closed categories are only in terms of active public participatio...

5.) Solomon Mengistie (2020). Historical Upheavals of the Educational Policy Formulation and Implementation in Ethiopia A Historical Analysis

During the early years and currently in some parts of Ethiopia, the indigenous type of education was and/or has been responsible for the socialization of the respective children. Therefore, the purpose of indigenous education in Ethiopia has been directed toward making the child capable of respecting and meeting social and cultural expectations. That is, the child has to learn the values, norms, beliefs, and ideals of the respective social group where she/he is in. Doing this helps the child to know the rules and regulations, the taboos, and his/her roles and responsibilities in the respective society and be prepared for life in the society. The child learns these value elements through interaction with his/her family and the respective community members. In the beginning, the family could serve as a school and later on the larger community shares the role as the social fabric in Ethiopia had been very cohesive. Until some years back in time, the community members in Ethiopia provide advice and monitor the lifestyles of the younger generation. For example, the community's elderly men/women have been selected as role models from whom the child acquires knowledge and develops skills through oral interaction and observation. The child practices what she/he has learned under the supervision of the family or the elders in the community. When it is believed that the child has reached an age and mastered the necessary knowledge, attitudes, and skills that prepare her/him for adult life, she/ he will be examined through the method of initiation. During initiation, the young person is expected to exhibit knowledge, attitudes, skills, and physical strengths that meet the standards set

by the respective social group. Upon passing this test of mental and physical fitness, the young person is allowed to enjoy the privileges of the adult and is made to know the secrets of the adult social group and shoulders certain adult responsibilities in the respective community....

6).JOHNSON LUCIEN(2017). ITINERARIES OF MODERN ETHIOPIAN INSTRUMENTAL MUSIC :

Although traditional instruments such as the krar, a five or six stringed lyrelike instrument, and masenqo, a single stringed bowed lute, have made a comeback in recent years, during the 1960s and 70s the popular bands made songs developed directly out of the brass band scene and used largely Western instrumentation. The influence of secular Ethiopian music was still keenly felt though, and Ethio-Groove is much more than simply soul music being sung in Amharic. Ornamentation and melodic embellishment is a feature of vocal styles in Ethiopia and this began to be translated to instruments by Getachew Mekurya who developed his saxophone style out of shellela, the war cries and inspirational chants of warrior leaders.

The documents sent to **coder A&B**

- Indigenous Music Education in Africa: What is Indigenous Knowledge.1999. a book by Abrokwa, Clemente K. Kincheloe, Joe L
- Music Education in South African schools after apartheid: teacher perceptions of Western and African Music. 2015 Ed.D thesis, University of Glasgow by Drummond, Urvi
- Emerging Music Education Trends in Africa. Int.J.Music.ijm.sagepub.com. 2016 at Pennsylvania State University by Oehrle Elizabeth.
- Theory of African Music. 1994 a book by Gerhard. K
- Ethiopian Education Development roadmap (2018-2030)
- An investigation into the state of Music education in the learning area arts and culture in primary schools of the Western Cape Metro pole. (2003) Unpublished M.A Thesis, University of Cape Town. By Anthea Susan

- Strategies for music education in Africa: towards a meaningful progression from tradition to modern Institute of African Studies.1999 Institute of African Studies, University of Nigeria by Nzewi, M.E
- Itineraries of Modern Ethiopian Instrumental music Musical Arts in Composition. 2017. Victoria University of Wellington In fulfilment of the requirements for the degree of Doctor . Johnson Lucien
- Musical Practice and Creativity. 1991. University of Bayreuth: Iwalewa Haus by Nzewi, M. E.
- Historical Upheavals of the Educational Policy Formulation and Implementation in Ethiopia A Historical Analysis. 2020 Solomon Mengistie
- The transformation of music education: A South African case study 2015 Nelson Mandela Metropolitan University, Music Department by Alethea de Villiers
- FDRE, General Education Curriculum Framework. 2020. MoE

Appendix B: Guidelines for answering this questionnaire

Questionnaire to determine the place of indigenous music in the two music colleges (Yared School of Music and Entoto TVET College).

Dear respondent,

You are not required to put your name on this questionnaire and your responses will remain anonymous. There are three sections in this questionnaire. Please be assured that this information is absolutely confidential and is required to enable me to understand the issues in my research.

Please read each section and answer the questions relating to that section. Please respond to each question.

Semi- structured questions to music teachers of the two colleges

Section A:

This section deals with the two college music teachers awareness of the impact of music education and the place given to incorporate indigenous.

- 1) Do you teach music incorporating indigenous knowledge? Would you explain about its Successes and challenges?
- 2) Does the course you teach has elements that incorporating indigenous knowledge in music education ? If your answer is yes please explain it? If your answer is no what is the reason?
- 3) Does the course provide time to incorporating indigenous knowledge in music education? If the answer is NO have you made any effort to include indigenous music education in your class? What was the result?
- 4) Does the theory of music education include indigenous music knowledge in some way? Would you brief it?

Section B:

The section deals with examining how indigenous knowledge in music education is incorporated with the music education that you teach.

- 1) Is indigenous Singing included in music courses? If the answer is yes how?
- 2) Are indigenous instruments included in the course that you teach? Which instruments are these? Please mention the traditional instruments? And please explain how these instruments become part of the curriculum?
- 3) Did you teach indigenous choir during the teacher training? If not, please explain why?
- 4) Is there any effort of incorporating indigenous music knowledge issue in the music education teaching course? If yes please explain how? If the answer is No what is the reason?

Section C:

This section deals with availability of resources and space to teach music education and how the teaching of music relates to including indigenous music knowledge.

- 1) How do you describe the availability indigenous musical instrument in the colleges?
- 2) In your understanding how does the level of resources affect the offering of indigenous music education?
- 3) How do you describe the availability of space used to teach music in the college?
- 4) In your understanding how is the availability of space used to teach music affect music as a factor of including indigenous music knowledge?

Thank you for your time.